

THE  
**Catalogue**  
OF  
ALL THAT PERFECT AND BEAUTIFUL ASSEMBLAGE  
OF  
CABINET PICTURES,

THE PROPERTY OF  
**THE GREFFIERS FAGEL,**

SELECTED  
WITH INFINITE TASTE AND JUDGEMENT,

BROUGHT FROM THE HAGUE TO ENGLAND.

**Which will be Sold by Auction,**

BY  
**PETER COXE, BURRELL, and FOSTER,**

AT  
*Mr. Squibb's Great Room, Saville Passage,*  
CONDUIT STREET,

On FRIDAY, the 22<sup>d</sup> of MAY, 1801, and following Day,  
AT ONE O'CLOCK.

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May be Viewed Two Days preceding the Sale, when Catalogues may be had at Saville Passage, and of Messrs. PETER COXE, BURRELL and FOSTER, Throgmorton Street, Price One Shilling, to be returned to Purchasers.

## Conditions of Sale.

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- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again.
- II. That no Person advance less than One Shilling. Above Five Pounds, Two Shillings and Sixpence, and so on in Proportion.
- III. That the Purchasers give in their Names and Places of Abode, if required, and pay down immediately Twenty per Cent. in Part of the Purchase Money; and the Remainder on or before the Delivery.
- IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, and under all Descriptions, and at the Expence of the Purchaser.

And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter of the present Sale.









IF EVER, it is respectfully remarked, an assemblage of Pictures were brought before the Public, indisputably genuine, valuable for variety and merit, and of unsullied purity, it is the selection enumerated in this catalogue.

They were collected by the GREFFIERS FAGEL during a period of more than a century, under the combined advantages of their acknowledged taste and judgement; were purchased by them, in Holland and Flanders, countries abounding in rich works of art: and admired equally by the intelligent and unlearned, they stood celebrated at the HAGUE as a selection of the first importance.

In preparing the Catalogue for their Sale in London, the gratifying reflection naturally arises, that in all the consequences issuing out of the recent events on the Continent, which disturbed the social compact of Nations, scattered persons and dispersed property; cruelly and sacrilegiously, if the term may be used, tearing away the most valuable works of genius from the very places they were originally executed to adorn: this Country has to boast, that no one collection in her possession has been the plunder of her fleets or armies.

All the variety of interesting performances which have been introduced among us, have been brought over for the choice of

British

British taste and liberality—free-will offerings : and these very works of incomparable merit, are an additional instance, and may rank foremost in the schedule of perfection.

Every expression should be admitted by the candid mind, according to the sense intended to be conveyed, and in that just commendation of their excellence, it is by no means designed, what indeed would be madness in the attempt, to derogate from the acknowledged reputation of the great and masterly schools of Italy, in the Perfection of Leonardi da Vinci, Michael Agnola Buonaroti, Raphael, Titian, Correggio, or the Caracci !

But in forming an Assemblage of pictures, it should be recollected (for no man forms a collection merely for his own gratification) that the highest Regions of Poetry and Sublimity are not suited to every observer. The comparatively few only, can feel the extreme perfection of taste, in an accurate discrimination in those early Masters of the clear light of the art from the false glare, while Pictures executed from the standard of universal life, in general occurrences apply to every one's conception. The ranks and degrees of human order and existence, their pursuits, their passions, their humours and their excellence are perpetually passing in review : and on this principle works of human ingenuity which embrace all nature, not only " catch " at the moment, " the living manners as they rise," but like history, become faithful records of local situations, past habits and appearances,  
and











and former transactions; and what is a well chosen selection displayed to advantage, but “ walls,” as Sir Joshua Reynolds happily expressed, “ hung round with thoughts”—a collection of the best authors, whose entertaining or instructive works lie open before us as the finest passages.

Accordant with such sentiments, it may surely be asked without presumption, who would be without pictures, who has the power of purchasing? with such a beautiful and perfect assemblage before them of the Dutch and Flemish Schools as these of the GREFFIERS FAGEL, who will not be eager to select, who will not avail themselves of the favorable opportunity that now offers?











# First Days Sale

## Pictures

- |   |        |  |     |
|---|--------|--|-----|
| 1 | 1.7    | Prize  |     |
| 2 | 0.9    | Harmony  |     |
| 3 | 5.8    | Prize  |     |
| 4 | 21     | little superior to hands with                          | 208 |
| 5 | 15.16  | The companion of equal merit                           |     |
| 6 | 10.10  | The landscape part is beautiful as Paul Smith          |     |
| 7 | 5.15.6 | a very rare & elegant picture the middle is            |     |
| 8 | 10.10  | harro - a faithful representation of the border of the |     |
| 9 | 21     | indeed by far the most common version                  |     |
| 9 | 21     | The water, clear, best off the                         |     |

## CATALOGUE,

&amp;c. &amp;c. &amp;c.

*First Day's Sale,*

FRIDAY, MAY the 22d, 1801.

**Pictures.**

<i>W. Turner</i>	Unknown 128	—	1	<b>A</b> PAIR of Heads.	<i>Breen</i>
<i>Brown</i>	J. Pocue 404	—	2	Alexander's Visit to Diogenes.	<i>Harrington</i>
<i>Hill</i>	Claude 257	—	3	A Landscape, after.	<i>Breen</i>
<i>Thompson</i>	Van Os 10	—	4	A Sea Piece.	<i>Thompson</i>
<i>Hill</i>	Ditto 10	—	5	The Companion.	<i>Hill</i>
<i>Unknown</i>	P. Gysons 20	—	6	Landscape, on Copper.	<i>Duwall</i>
	J. Greffier 201	—	7	View on the Rhine.	<i>Friend</i>
<i>Leigh</i>	Cannaletti 50	—	8	View of Westminster Bridge.	<i>Leigh</i>
<i>Bo</i>	Ditto 50	—	9	London Bridge, the Companion.	<i>Bo</i>

<i>Hopie</i>	Poelemberg	20	—	10	Landscape with Nymphs Bathing.	<i>Hopie</i>
<i>Roman</i>	Lairesse	30	—	11	Saul and David.	<i>Roman</i>
<i>Tieckman</i>	Eglon Van der Neer	30	—	12	The Incantation of Circe.	<i>Tieckman</i>
<i>Lord Carl</i>	Hemskirk	—	20	13	A Man smoaking.	<i>Carters</i>
<i>D. Deval</i>	Wyck	—	20	14	Figures, a Sea Port.	<i>Deval</i>
<i>Whitford</i>	Unknown	—	20	15	Diana bathing.	<i>Whitford</i>
<i>Tieckman</i>	Carlo Maratti	—	20	16	A Magdalen, after.	
<i>D.</i>	Unknown	—	20	17	Small Half-Lengths, Portraits, a Pair.	<i>Unknown</i>
<i>Comyns</i>	Unknown	—	20	18	A Castle and Figures, in a Landscape.	<i>Comyns</i>
<i>Thompson</i>	Rosenberg	—	20	19	A View in the Canton of Berne.	
<i>Tieckman</i>	Ditto	—	20	20	The Castle of Fribourg, the companion.	<i>Tieckman</i>
<i>J.</i>	F. Mile	—	20	21	Landscape and Figures.	<i>F. Mile</i>
<i>Comyns</i>	Ditto	—	20	22	The Companion.	<i>Comyns</i>
<i>Baers</i>	Van der Ulft	—	20	23	Small Historical, with innumerable Figures.	<i>Baers</i>
<i>D. Deval</i>	Birk Heyde	—	20	24	The Town-Gate of Haerlem.	
<i>Edalton</i>	Antonissen	—	20	25	Landscape, Cattle and Figures.	
<i>Tieckman</i>	Limberg	—	20	26	Historical.	<i>Tieckman</i>
<i>Thompson</i>	Ditto	—	20	27	Jupiter and Europa.	<i>Thompson</i>

- 10 8 8 - a clear polychrome cabinet picture
- 11 11 11 - painted with green broads the very wide fold
- 12 15 15 - a subject happily treated full of elegant figures -  
2 for imitation design -
- 13 4 12 8 - by the same hand with the same
- 14 13 13 - content a wide image
- 15 5 5 - Inicht. Boogel
- 16 5 5 - ~~Disco~~
- 17 7 17 6 - middle of 15. Century. Front van Dorpsten - from Don Jacoba  
van Dorpsten last century. of which had observed the  
youngness of many people
- 18 8 8 - unknown but should not be disregarded
- 19 11 11 - Temple landscape representation
- 20 11 - 6 - Equally just and excellent
- 21 15 6 - Square to Delegem or Deper
- 22 15 6 - Disco
- 23 25 6 - ~~facsimile in historical record~~
- 24 21 - - nearly without distinction
- 25 1
- 26 31 10 - Fac. similit. Historical record
- 27 17 17 - better
- 28 21 3 - as beautiful as the other with more elegant  
Disco -





28 14 11 - From G. Naburn in every part of England  
29 2 12 6 - France  
30 47 5 - Descent. S. Trenchard & Duckworth of Meyers  
31 22 1 - another beautiful specimen Hope  
32 31 10 - Naburn. A very D. Duval  
33 18 18 - D. D. Duval  
34 35 11 - a small specimen - exposed Naburn in  
35 60 - neither red nor black brown small bunch in center  
36 84 2 - The most elegant object  
  
37 53 15 - a happy union of materials  
38 16 5 6 - F. White again in pale profusion of black  
39 75 12 - Highly beautiful pile of hairings Hope 728  
neat elegant possible detect  
40 32 10 - M. Jorgensen admiral figure ditto type of hair excellent  
41 21 3 - a few cent spots in Holten  
42 81 - 6 Equal to Naburn hairpin well exposed  
43 42 - Jorgensen most excellent as a happy mix

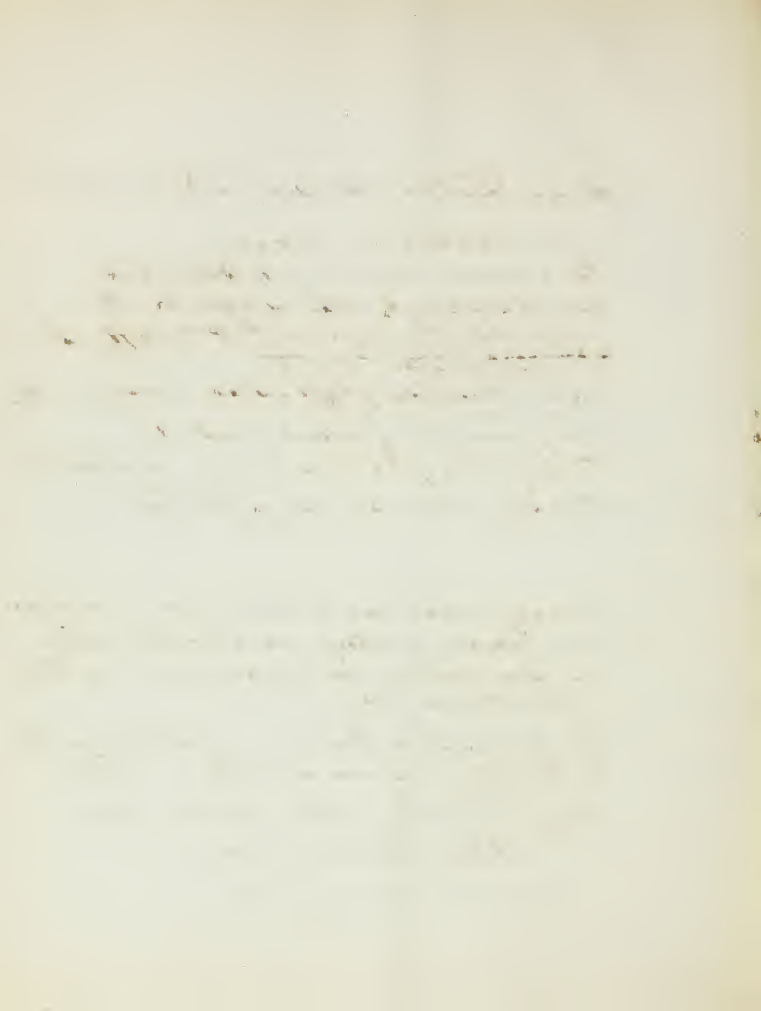


<i>Hampson</i>	Roepel	25	—	28	A Fruit Piece.
<i>Stevens</i>	Goltzius	25	—	29	A Head crowned, after.
<i>Van der Grinten</i>	G. Netscher	100	—	30	Vertumnus and Pomona.
<i>Loke</i>	Poelemberg	35	—	31	Landscape with an Arch and Figures.
<i>P. Duvall</i>	Frank Hals	50	—	32	Children at Cards.
<i>P.</i>	Ditto	50	—	33	Children teasing a Kitten.
<i>Hickman</i>	Adrian Van de Velde	100	—	34	Cattle, with a Cow-Herd sleeping.
<i>Hope</i>	Philip Van Dyke	70	—	35	Females feeding a Parrot.
<i>Conyers</i>	Ditto	—	30	36	A Musical Conversation—the companion.
	Rothenhamer	}			
	and				
	Breughel				
<i>Sp. Bailey</i>		— 30		37	The Nativity.
<i>Hickman</i>	F. Milé	— 25		38	A Landscape and Figures—pastoral.
<i>Hope</i>	Philip Wouvermans	100		39	The Return from the Chace.
	Van Huysum	— 60		40	Landscape and Figures, Diana's Festival, on Copper.
<i>L.</i>					
<i>Hickman</i>	Van der Werff	— 100		41	A Magdalen.
<i>Grayson</i>	Victor	— 50		42	The Discovery of Achilles.
<i>Hickman</i>	Teniers	200		43	The Alchymist.

<i>Tickman</i>	Berchem	250,—	44	Cattle and Figures at a Cottage Door, an evening Scene.	<i>Neel</i>
<i>D.</i>	Laistman	— 10 —	45	Sophonisba, Historical.	<i>Nieker</i>
<i>W. G. G. G.</i>	Van der Werff	— 150 —	46	Figures, a Pastoral Scene.	
<i>Dallor</i>	Ditto	— — 150	47	Bacchus and Ariadne.	
<i>Van Goyen</i>	J. de Koeninck	— 100 —	48	An Interior, a Man studying.	
<i>Loke</i>	Bassano	— 100 —	49	A Night Scene.	<i>Nogel</i>
<i>Tickman</i>	Jan Steen	— 200 —	50	The Village Marriage.	<i>Norrie</i>
<i>Hill</i>	Abraham Mignon	— 200 —	51	Flowers, Birds and Insects, capital.	
<i>Tickman</i>	Francis Mieris	— 150 —	52	The Portrait of a Man habited in black Silk.	<i>Nieker</i>
<i>D.</i>	Adrian Van Ostade	— 500 —	53	The Interior of a Cabaret—a Group of happy and contented People enjoying Refreshment.	
<i>P.</i>	Paul Potter	— 500 —	54	Landscape, Cattle and Figures, milking Cows; an Evening Scene.	

*End of the First Day's Sale.*







# Second Days Sale

## Pictures

- 1 3 13.6 well composed picture
- 2 2. 4- well managed performance.
- 3 - 10.6 a pleasing performance.
- 4 2 8- The Boy full of thought
- 5 2 16- Grandly composed. Dignity of subject
- 6 11 14- Fair copy.
- 7 1 15- discovery of Helber
- 8 3. 31- an admirable spirited sketch
- 9 11. 11- Grandly composed
- 10 11 14- No less deserving of admiration.

## Second Day's Sale,

SATURDAY, MAY the 23d, 1801.

### Pictures.

<i>De laud</i> <i>Hanson</i>	Perrelle	—	1	<b>L</b> ANDSCAPE, Figures and Architecture. <i>10</i>
<i>Wood</i>	K. de Moor	—	2	A Conversation. <i>10</i>
<i>De</i>	Unknown	—	3	A Head. <i>10</i>
<i>Bourgeois</i>	Piazzetta	—	4	A Boy studios. <i>10</i>
<i>Hickman</i>	Unknown	—	5	Darius refusing Water. <i>10</i>
<i>Hay</i>	Titian	—	6	La Coghile, after. <i>10</i>
<i>Wood</i>	Holbein	—	7	Head, after. <i>10</i>
<i>Hay</i>	Pellegrini	—	8	Moses striking the Rock. <i>10</i>
<i>Hickman</i>	Schweichardt	—	9	Landscape, Figures and Waterfall. <i>10</i>
<i>De</i>	Ditto	—	10	A Grand Scene, the Companion. <i>10</i>

J. de Roore	—	11	The Sacking of Rome.	<i>See Unknown</i>
R. Fournier	—	12	The Finding of Moses.	<i>De</i>
M. Sorg	—	13	A Dutch Courtship.	<i>Fournier</i>
Rothenhamer	}	14	{ Cupid's Festival	<i>Lora Jovan</i>
Breughel			{ Children Dancing.	
Poelemborg	—	15	A Landscape with the Magdalen.	<i>Wellman</i>
Zaftleven	—	16	View on the Rhine.	<i>Boey</i>
Unknown	—	17	Student Drawing.	<i>Parson</i>
Priesler	—	18	Achilles at Lemnos.	<i>Wellman</i>
Van der Does	—	19	Figures and Cattle.	<i>Unknown</i>
Ditto	—	20	The Companion.	<i>De Colnet</i>
F. Milé	—	21	Landscape with Sacred History.	<i>Unknown</i>
Slingeland	—	22	A small Portrait.	<i>Boey</i>
Brouwer	—	23	Fighting Boors.	<i>Lord Parkes</i>
Poelemborg	—	24	Diana and Calista, in a Landscape.	<i>Boey</i>
Gerard Douw	—	25	A Portrait.	<i>Thompson</i>
Poelemborg	—	26	His own Portrait.	<i>Boey</i>
Muytens	—	27	Charles I. his Queen, and the Prince of Wales.	<i>L.C. Boey</i>



- 11 13 2 6 This memorable event admirably described
- 12 8 8. - An interesting high finished picture
- 13 26 3 - Equal to Black & Tintin in beauty & character
- 14 22 1. - Faithful, massive grouping color & effect
- 15 7 7. - character to the figures well drawn
- 16 21 - Truth itself. mentioned in Dictionary
- 17 11 11. - All the charm of the Italian schools
- 18 7 17 6 Painted under the inspection of Baron Hock
- 19 9 19 6 admirable pictures of the Masters
- 20 13 2 6 The same quality
- 21 18 18 - as good as Nic. Poussin
- 22 9 19 6 Very rare
- 23 19 8 6 Tintin can not excels it
- 24 7 7. - Most precious
- 25 14 14. - an admirable portrait
- 26 11 - 6 and by himself doubly valuable
- 27 18 6. - The production of Landyken pictures  
by Charles





- 20 24 - Gothic architecture in full beauty.
- 29 33/12 - The Descent of Donne. admirable
- 30 31/11/6 The opposite bank
- 31 68/5 - Engraved by Kloss and Amott
- 32 42/6 - Art can not go beyond this picture
- 33 43/1 - As warm as Claude - superior to both
- 34 12/3/12 - Art can not go beyond this performance
- 35 51/9 - Painted for Mr. Family, Distance beautiful  
 53 when they 20 ft. looks rather better  
 Painted for Mr. Family
- 36 53/12 - New without glass. Tremulous.
- 37 32/11 - Truly Nature. <sup>Disrupt</sup> worthy of ~~disrupt~~ <sup>disrupt</sup>
- 38 69/6 - Superior in every part
- 39 39/18 - Very performance of infinite importance
- 40 53/11 - The most beautiful

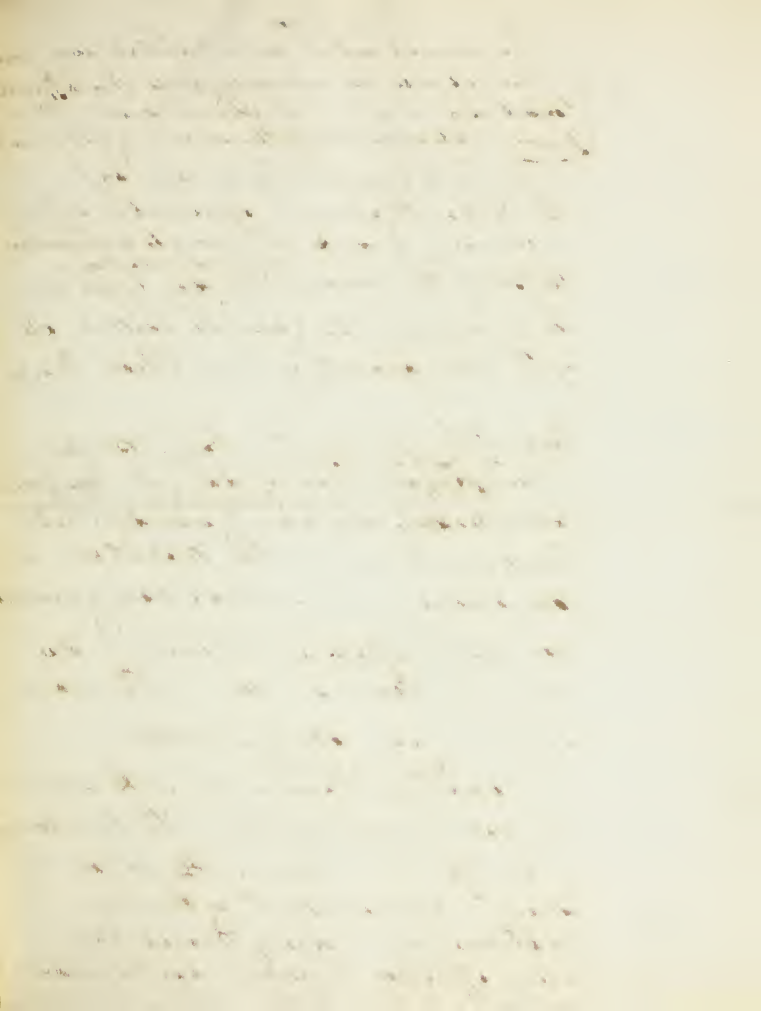
<i>Steenwick</i>	Steenwick	—	28	A Church Piece.	150
<i>Paul Ferg</i>	Paul Ferg	—	29	A View on the Rhine.	150
<i>Ditto</i>	Ditto	—	30	Ditto, the Companion.	150
<i>Ad. van der Velde</i>	Ad. van der Velde	—	31	Landscape, Cattle and Figures, an Upright.	150
<i>Ferdinard Boll</i>	Ferdinard Boll	—	32	A Portrait of a Boy.	100
<i>De Heusch</i>	De Heusch	—	33	A Sea Port.	100
<i>William Mieris</i>	William Mieris	—	34	An Interior, the partaking of Oysters.	200
<i>Vernet</i>	Vernet	—	35	Morning, a Sea View with Nymphs Bathing.	100
<i>Ditto</i>	Ditto	—	36	Evening, a Sea Port with Groups of Fishermen, the Companion.	100
<i>Cornelis Bega</i>	Cornelis Bega	—	37	An Interior, a Musical Party.	100
<i>Ditto</i>	Ditto	—	38	The Lullaby, the Companion.	100
<i>Gerard Douw</i>	Gerard Douw	—	39	A Girl Drawing Water at a Well with a Dog Snarling.	100
<i>Schalcken</i>	Schalcken	—	40	A Female weighing and prizing her favorite Bird.	100

- |                   |     |    |   |                    |
|-------------------|-----|----|---|--------------------|
| Francis Mieris    | —   | 41 | A Female amusing herself with a Bird.   | <i>200 Foster</i>  |
| Philip Wouvermans | —   | 42 | A Restive Horse with Groups of Figures at an Inn Door,  | <i>200 Waller</i>  |
| Barrocio          | —   | 43 | A Holy Family the Virgin presenting Fruit to the Saviour.   | <i>200 Bayn</i>    |
| Francis Mieris    | —   | 44 | Jacob's Dream.  | <i>150 Thuker</i>  |
| Jan Steen         | —   | 45 | The Female Emissary delivering David's Letter to Bathsheba.   | <i>250 Worning</i> |
| Philip Wouvermans | —   | 46 | Landscape and Figures, the Falconers.   | <i>100 Waller</i>  |
| Vander Heyde      | } — | 47 | A Palace and Garden with Figures.   | <i>Thuker</i>      |
| and               |     |    |   |                    |
| A. Van de Velde   | —   |    |   |                    |
| Metzu             | —   | 48 | The Sleeping Female disturbed.  | <i>300</i>         |
| Lingelback        | —   | 49 | The Outside of an Italian Inn, in an extensive Landscape—with Groups of Figures refreshing and amusing themselves—extraordinary fine. | <i>100 Hite</i>    |

- 41 3312 - The water beautiful.
- 42 1475 - Clear in the middle of shadow few pictures  
of equal merit. Rich color.
- 43 153 - The subject delightfully treated.
- 44 7310 - A picture of uncommon execution.
- 45 5715 - Perhaps the finest picture of the Master.
- 46 13413 - Nothing of the Master beyond this.
- 47 12 - The happiest effect imaginable representation  
of the subject. The group of figures the harmony  
of the Day - most admirable.
- 48 16517 -
- 49 631 - Van Dyck on the lions, would not be  
disputed by Rembrandt or figures attributed  
to him point Van Dyck simply  
effect color <sup>group</sup> execution superb,  
reproduced elsewhere - every thing that  
the <sup>hand</sup> eye can wish or the eye delight in  
at chief d'oeuvre.







The earnest artist who painted very few  
of the subjects so extremely wide in difficulty  
and breadth as which he painted most. His  
vision is the selection of the scenes of nature and

50 335

The Republics of his art.  
The head of the advocate apparently without  
in pursuing the <sup>happy introduction</sup> of the simple and beautiful  
for the of the corner - The day light rich  
tone of coloring the green the verdant  
of the first quality of perfection. Major

51 36710

Every thing the master could perform  
the rich golden glow of day. The <sup>in the distribution of light</sup> for the  
cattle, the <sup>the just expression of nature</sup> the <sup>the perfect</sup> day red,  
the valley, the water the mountains, all  
form a combination of that rare perfection  
none could imitate with the eye - No  
man could imitate him. The claim

52

of priority over all his works  
The <sup>probably told</sup> anxious beginning eye of the day the  
his look of expression. The homeliness  
of his life - The charm of the color the  
drawing - all excellent - of the story the  
outmost instance of moral duty &  
felicitous affluence the world has recorded  
rendering life to the Teacher who gave his life

Andean

350  
17

Basile Bary

270 5.

G. H. Jones



He has a 3000 acre - & the highest No. 1  
of the subject - (has not been in interest  
since then, on the 1st of July 1871) & 1/2 of the land.

Printed by J. Smeeton, 48, St. Martin's Lane.

*George & William Theobald Fabens has  
taken all his talents at the service of his country.*

# 1891

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Honorable Sir

Ernestine Engel

Dear Sir

Thank you very much

Yours truly